

May 18 1934

DRAMA

A MONTHLY RECORD OF THE THEATRE
IN TOWN AND COUNTRY
AT HOME & ABROAD



CONTENTS

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DRAMA

VOL 12

MAY MCMXXXIV

NUMBER 8

THE JOURNAL OF THE BRITISH DRAMA LEAGUE

PLAYS OF THE MONTH

By G. W. Bishop

UNFORTUNATELY I missed the most important play of the month: Charles Laughton and Flora Robson's appearance at the Old Vic in "Macbeth," and can therefore only record that although the production was severely criticised in certain places it drew big audiences to the theatre. All's Well that Ends Well! It concluded an extremely interesting season, and one can only hope that the brilliant company will not be disbanded. There are hopes, I understand, that the chief members of this fine acting team will be able to keep together, but there is little chance that they will return to the Vic.

Drury Lane has opened with another musical comedy in "Three Sisters." It is useless to bemoan the fact that our National Theatre does not present national plays. I suppose this piece is getting a trifle nearer the mark, for it does set out to give a glamorous picture of English life as it is seen through the eyes of two American authors. The comedy errs on the side of sentimentality, but it tells a story of sorts and there are Jerome Kern's graceful music and Gladys Calthrop's lovely scenery and dresses.

If Gordon Daviot has not fulfilled all the promise of "Richard of Bordeaux" she has tackled a brave and interesting subject in "The Laughing Woman" which has succeeded her first great success at the New. She saw a drama in the lives of the sculptor, Henri Gaudier, and his platonic protectress, Sophia Brzeska, but she has not solved the difficulty of getting a dull woman satisfactorily on to the stage. It must be faced that in the play the "sister" is heavy-going. Veronica Tur-

leigh brought a queer intensity to the part without being able to relieve the character of its tedium. Stephen Haggard gave a magnificent performance as the eager young sculptor for one really believed that the boy was a genius.

At the Criterion Aimee and Philip Stuart's play, "Sixteen," presents the problem of adolescence and provides a fine opportunity for Frank Cellier's daughter, Antoinette Cellier, as the sixteen-year old girl who resents her mother's second marriage. I felt that in the final scene the authors overstepped the mark, but the rest of the play is a carefully observed and charmingly human picture of an ordinary household.

Court scenes are supposed to be popular, although as a rule I find them rather boring. In "Libel" at the Playhouse all the three acts are laid in a Court of Justice, where a preposterous and quite thrilling story is unfolded, and it is to the credit of the author—who is a lawyer—that he has succeeded in keeping up the melodramatic excitement. There is an amusing contrast in "Councillor-at-Law," at the Piccadilly, where Elmer Rice presents a lively picture of a lawyer's office in New York which, if it is true, makes one realise the gulf between the new world and the old. There is too much atmospheric fuss in the opening act, but when the drama really starts and Hugh Miller, as the lawyer who is faced with "disbarment," gets his teeth into the story the attention is gripped. Mr. Miller is a fine actor, and so is Charles Victor, who gives a delicious study of one of the Counsellor's faithful henchmen. Elspeth Duxbury brought

PLAYS OF THE MONTH

grace and charm to the lawyer's secretary—"who never told her love"—an inevitable character in an American business play.

There is a bright musical farce at the Gaiety in "Sporting Love," a riot of nonsense in which Stanley Lupino is side-splittingly funny; and at the Aldwych Fay Compton, Lady Tree and Reginald Gardiner get some genuine amusement out of Arthur Macrae's thin and ingeniously contrived comedy, "Indoor Fireworks." P. G. Wodehouse's farce, "Good

Morning, Bill," now at the Saville, wears well, and it shows that Winifred Shotter is an actress and not merely a pretty young woman. I found the revival of "The Mask and the Face"—one of the wittiest comedies of our time—disappointing, but the defect was in the indecision on the first night and not in the play. To me, "Emil and the Detectives," Nancy Price's latest venture at the Vaudeville, was little more than an exhibition of boyish high-spirits.

MOSCOW THEATRE FESTIVAL

ON the back page of the cover of this month's "Drama" readers will find an announcement which should be of peculiar interest to those of them who are now planning a summer holiday. On the 25th of August a special Drama League Tour plans to leave England for a visit to the Theatre Festival at Moscow which begins on September 1st, and will finish ten days later. Individual travellers have, of course, investigated before now the post-revolutionary theatre in Soviet Russia, and have brought back accounts of the progress and development of stage art under the new conditions of the Bolshevik régime. This, however, is the first time that a party has been organised under normal touring conditions, and those who join the Drama League Tour are promised special consideration in Moscow, and are guaranteed a most unusual and educative experience.

Readers of "Drama" need no reminders of the outstanding position which the Russian Theatre held before the Revolution. The audience of those days belonged exclusively to the more cultivated classes. The Soviet régime, by contrast, has thrown open the doors of the theatre to the mass of the people, and in so doing has given it a new, if at times, a strange life. New forms have been evolved, and a new technique, and these developments have often been directly connected with the fresh subject-matter introduced by the Communist conception of existence. Nevertheless the Soviet Theatre does not neglect the classical heritage, and the work of the world's best dramatists is shown in such a way that it rings out freshly and sharply for the modern

audience. Visitors to the Moscow Theatre Festival will have the opportunity to become acquainted with every aspect of these developments, and will visit, under expert guidance, typical productions at all the leading theatres.

Five of the theatres participating in the Festival have survived from pre-revolutionary days. There are the Bolshoi; the First and Second Moscow Art Theatres, the former still directed by the veteran Stanislavsky in collaboration with Nimerovitch-Danchenko; the Kamerny, with its internationally famous company under the direction of Tairov; and the Maly Theatre. The Meyerhold Theatre, named after its present Director, is a noteworthy post-revolutionary development. The Children's Theatre, directed by Natalin Satz, is a feature of special interest and was the starting point of a chain of 80 similar theatres in the U.S.S.R. The Red Presnaya Theatre is a reorganisation of the old Realistic, managed by ex-pupils of Meyerhold.

Members of the Drama League Tour will have the opportunity of witnessing performances at all these theatres under ideal conditions, often with personal interviews with their Directors. They will be enabled to form their own opinion of typical productions of the newest Russian School. But also (and this will appeal to those who have no knowledge of the Russian language) they will find that the Festival programme includes revivals of such well-known plays and operas as "The Barber of Seville," "The Lady of the Camellias," Schiller's "Karate und Liche," and Shakespeare's "Twelfth Night."

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

This year the entries in the National Festival amounted to 559—an increase of 101 over the entries in the 1933 Festival. As usual we print a complete list of the plays entered in the various areas. Those plays selected to appear in the English Area Finals are designated by an asterisk.

The Eastern Area Final in London was adjudicated on behalf of the Council of the League by Mr. Norman Marshall; The Northern Area, at Ilkley by Mr. Henry Oscar; the Western Area at the Festival Theatre, Stratford-upon-Avon by Mr. Randle Ayrton; the Welsh Area Final at Pentre by Mr. Robert Newton; and the Scottish Area (on behalf of the Scottish Community Drama Association) in Glasgow by Mr. Martin Browne.

Of the five plays to appear at the Final Festival to be held in London, at the Old Vic, on Monday afternoon, May 8th, the following have already been selected. "Russian Salad," by Philip Johnson presented by the Montague Burton Dramatic Society (Northern Area); "The Mother of Judas," by H. de Zglinitzki, presented by the Garrick Dramatic Society (Welsh Area); "What Every Woman Knows" (Act I), by J. M. Barrie, presented by the Barr and Stroud Dramatic Club (Scottish Area).

THE EASTERN AREA.

The Festival entries this year have reached the highest figure ever recorded in the Area, viz., 206. Preliminary Festivals in "B," "C" and "E" Divisions have been held in 28 separate towns and in "E" Division a Divisional Final also was held at Newbury. In "D" Division the entire Preliminaries were held at the Grafton Theatre, London (14 nights and two matinees), and a Divisional Final was held at the Scala Theatre. The entries were divided as follows:—"B," 53; "C," 55; "D," 59; "E," 37. The financial returns are not yet complete but after payment of all adjudication fees and expenses a reserve will be available for future development.

Festivals have been held for the first time at Colchester, Southend, Harold Wood, Welwyn Garden City, Haslemere, Worthing, Slough and Kettering, and the majority of previous Festivals have been repeated. Festivals of three nights were held at Ipswich and Reading, of three nights and a matinee at Richmond, where a Challenge Shield was presented by Mrs. Sverre Eriksen, the Organiser, and of four nights at Maidstone where the Lady Sharp Challenge Shield was again competed for. The latter is also organised as a County Festival and provides an example of successful co-operation with the County Rural Community

Council. The most noticeable development in the Area has been in Surrey which has increased its entries from 14 to 26, but Croydon and Guildford—also the many large coast towns of Kent and Sussex—still remain disappointingly indifferent to the Festival. It is worthy of note that of 59 entries in the London ("D") Division no less than 12 were original plays. The adjudicators were Mr. John Fernald (two Divisions), Mr. John Bourne and Mrs. Errock.

It is proposed next year to hold a Divisional Final in "B" Division and possibly also in "C," as well as in the other two Divisions, since the number of entries in each is equal to that which some years ago used to be received from a whole Area, and the difficulty of picking one team only out of 50 or 60 for the Area Final has been felt by the Adjudicators to be too great.

There appears to be no reason why next year should not show a continued increase in entries and a continued stability of finance.

May a personal and valedictory note be permitted on the termination of a strenuous five years of official connection with the Eastern Area, in fact since the date of its constitution. It is a worthy work that is being done and it brings its own reward to the worker in the shape of its continuous development. But this very development

BRITISH BRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

tends to make the work ever more detailed and exacting and this voyage towards the ideal in Drama can only be continued by all hands in the volunteer crew taking a turn at the wheel. No doubt but that they will do so.

BERNARD J. BENSON,
Hon. Sec.

EASTERN AREA ENTRIES

"B" DIVISION.

Bedford D.C. "The Last Rib," by Cyril Roberts.
Phoenix Players. "Bert," by Eden Phillpotts.
Ladies Music and Art Club. "The Bride," by Gertrude Jennings.
Dorothy Birch Players. "Between the Soup and the Savoury," by Gertrude Jennings.
Harpden Group of B.D.L. "Birds of a Feather," by J. O. Francis.
"Budge, Budge Not," by N. K. Smith.
**"One Goes Alone," by Edward Williams.
F.H.A.D.S. "The Confutation of Wisdom," by F. Sladen-Smith.
Haddenham D.C. "Witch's Brew," by Dorothy McCardie.
St. John's D.C. "On Dartmoor," by Neil Grant.
Saffron Walden D.C. "Nan Bullen," by F. A. Hepworth.
C.T.S. Play Society. "Dido, Queen of Carthage," by Nora Ratcliff.
Rodney D.C. "The Last Rib," by Cyril Roberts.
Mildenhall Singers and Players. "A Privy Council," by W. P. Drury and R. Pryce.
Ipswich Library Players. "The Spartan Girl," by A. J. Talbot.
"Outward Bound," by Sutton Vane.
Ipswich School. "Prometheus gets it in the Neck," by A. J. Drew and A. R. Wife.
Stowmarket D. & O.S. "The Thirteenth Chair," by Bayard Veiller.
Framlingham D.S. "Pamela writes a Play," by Margery Nugent.
Walberswick Players. "She Passed through Lorraine," by Lionel Hale.
Ipswich D.C. "The Top Floor Back," by Herbert de Hamel.
"The Man who wouldn't go to Heaven," by F. Sladen-Smith.
Connard Players. "The Knife," by J. S. Hill.
St. Clement's Church Players. "Truth," by S. Mitford Heriz.
Plomesgate D.S. "A Mass for the King," by M. Z. Scott-Moncrieff.
Princes St. D.S. "Michael," by Miles Malleson.
New Thetford Players. "Ebb-Tide," by Robert Lambert.
Lowestoft Art School D.C. "Cophetua," by John Drinkwater.
Norwich Young Liberals D.S. "Vindication," by L. J. Hines and Frank King.
"The Oak Settle," by Harold Brighouse.
Colchester Stage Society. "Legend," by Philip Johnson.
Lion Walk D.C. "The House with the Twisty Windows," by Mary Pakington.
Clacton Comedy Club. "Barbara's Wedding," by J. M. Barrie.
West Mersea. Scenes from "A Tale of Two Cities."

Boston Playgoers' Society. "A Man of Ideas," by Miles Malleson.
"The Spinsters of Lushe," by Philip Johnson.
"When the Whirlwind Blows," by Essex Dane.
Spalding High School Staff D.S. "April Shower," by Philip Johnson.
Colsterworth A.D. Players. "The House with the Twisty Windows," by Mary Pakington.
Spalding St. John's Players. "The Sister who walked in Silence," by Philip Johnson.
Stamford Players. "After the Event," by Hugh Ross.
Welwyn Thelians. "After Hours," by T. C. Walker.
Welwyn Folk Players. "Terminus," by Frank Herbert.
Welwyn Theatre Society. "At the Fountain," by Ernest Shelley.
Tudor Players, Barnet. "World without men," by Philip Johnson.
Crooked Players. Team B. "Symphony in Illusion," by J. W. Bell.
Harold Wood War Memorial D.S. "Mrs. Adis," by Sheila Kaye-Smith and John Hampden.
Romford N.U.T.D.S. "The Last Night," by S. E. Willis and J. O'Leary Driscoll.
St. Margaret's D.S. "In our Stars," by Dorothy Coates.
Grangewood Players. "Great Catharine," by G. Bernard Shaw.
Russell D.S. "Three Pills in a Bottle," by R. L. Field.
Excelsior Dramatic Club. "The Nursery Maid of Heaven," by F. W. Stevens.
Crooked Players. Team A. "Ali the Cobbler," by Martin Shepherd.
Westcliff Comedy Players. "Night Journey," by L. J. Hines.
Southend and Westcliff Jewish Lit. and D.S. "Afternoon," by Philip Johnson.

"C" DIVISION.

Ashford Players. "The Lovely Miracle," by Philip Johnson.
Arundel A.D.S. "Interference" (Act 2, abr.), by Ronald Pertwee and Harold Dearden.
Bosham Players. "Joan the Maid," by Hermon Ould.
Burpham Village Players. "The Mockbeggar," by Sheila Kaye-Smith and John Hampden.
Brenchley D. Club. "The House of Dreams," by J. D. Kelly.
Chichester Boys High School (Senior Team). "Count Albany," by Donald Carswell.
Cowfold W.I. "The Farmer's Wife" (Act 2), by Eden Phillpotts.
Chaldon Players. "Op o' me thumb," by Frederick Fenn and Richard Pryce.
County Hall Players. "The Second Visit," by John Bourne.
*Canterbury D. Society. "Ali the Cobbler," by Martin Shepherd.
Ditton Players. "In our Stars," by D. Coates.
Downland Players. "His Sainted Grandmother," by Lord Dunsany.
Elmers Players (Team A). "Mother Superior," by Janet Ling.
Elmers Players (Team B). "At the Coach & Horses," by A. Armstrong.
Eiffel Tower D.C. "Escape," by E. F. Parr.
Eythorne & Elvington D.S. Scenes from "Macbeth," by Shakespeare.
Forest Players. "The Veil Lifts," by Essex Dane.



FESTIVAL PERFORMANCE BY THE
SONNING VILLAGE PLAYERS
(BERKS.) IN "11 a.m." AN ORIG-
INAL PLAY BY MARION REID-
JAMIESON.



FESTIVAL PERFORMANCE BY THE
BOSCOMBE PLAYERS (HANTS.) IN
"SYMPHONY IN ILLUSION" BY
JAMES WALLACE BELL.

EASTERN AREA ENTRIES

The Farleys. "Fruit Salad," by Harold Carter.
 Gravesend Amateur Players. "Interference" (Act 2, Sc. 1), by R. Pertwee & Harold Dearden.
 Henfield Players. "Well Caught" (Act 3), by A. Armstrong.
 Haslemere W.I. "The Bakehouse," by J. O. Francis.
 Haslemere Dramatic Circle (1). Scene from "The Tragedy of Nan," by John Masefield.
 Hindhead Players. "Comedy of the Man who Married a Dumb Wife" (Act 2), by Anatol France.
 Haslemere Dramatic Circle (Rangers). "The Miser of Rogafjord," by Herman Ould.
 Hythe Dramatic Club. "A Privy Council," by W. P. Drury and R. Pryce.
 Kew Players. "Assyrian Afternoon," by Sladen-Smith.
 Lewes Players. Extract from "The Virgin and the Clerk," by A. Kingsley Porter.
 Leatherhead Players. "Lucrezia Borgia's Little Party," by A. J. Talbot.
 Mummery Club (1). "Vindication," by Leonard Hines and Frank King.
 Mummery Club (2). "The Good Hope" (Last Act), by Herman Heijermans.
 Merstham A.D.S. "Shanghai," by W. Stuckes.
 Maude Clarke Players. Act from "School for Scandal," by Sheridan.
 Maidstone D.S. "Charles & Mary" (Act 1, Sc. 1), by Joan Temple.
 Medway Theatre Club (1). "The Castle Speaks," by Bernard J. Benson.
 Medway Theatre Club (2). "Vindication," by Leonard Hines and Frank King.
 Medway W.E.A. Players. "Pygmalion" (Act 2), by Bernard Shaw.
 Nomad Repertory Group. "The Paths of Glory," by Stephen Schofield.
 New Romney Cheerful Sparrows. "The Second Visit," by John Bourne.
 Oxted & Limpsfield Players. "Two Gentlemen of Soho," by A. P. Herbert.
 Old Malden D.S. (Worcester Park). "Eleven a.m.," by Reid Jamieson.
 Old Hamptonians A.D.S. "Ebb Tide," by Robert Lambert.
 Purley Dramatic Club. "Vindication," by Leonard Hines and Frank King.
 Patrician Players A.D.S. "Lights Out," by Walter Hudd.
 Pilgrim Players. Act from "Juno & the Paycock," by Sean O'Casey.
 Richmond A.D.S. "Symphony in Illusion," by James W. Bell.
 Richmond Little Theatre. "Queen of France," by Thornton Wilder.
 Surbiton High School Old Girls D.C. "The Spinsters of Lushe," by Philip Johnson.
 Tiffinian Old Boys. "The House with the Twisty Windows," by Mary Pakington.
 Thames Bank Players. "Background," by Lilian Smee.
 Teddington A.D. Circle. "Experiment," by Mary Pakington.
 Woldingham Players. "The Illusionist," by Philip Johnson.
 Warlingham D.S. "London Wall" (Act 2), by Van Druten.
 Workers Educational Association (1) Maidstone. "O'Flaherty V.C.," by Bernard Shaw.

Workers Educational Association (2) Maidstone. "The Anniversary," by Anton Tchekoff.
 West Sussex Players. "Everybody's Husband," by Gilbert Cannan.
 Withyham Players. "The Prize Pigeon," by Laurence Housman.

"D" DIVISION.

The Sherard Players (A). "Abraham Lincoln" (Scene III), by John Drinkwater.
 The Oxford University Press Dramatic Society. "Many Waters" (Act 1, Scenes II and III), by Monckton Hoffe.
 The Temple Players. "Two Gentlemen of Soho," by A. P. Herbert.
 The Vanbrugh Players. "The Level Crossing" (Act 1), by Travis Gill.
 The Hatch End Players (A). "They Went Forth," by H. F. Rubinstein.
 The Holy Trinity Fellowship Dramatic Club. "Mrs. Noah Gives the Sign," by F. Sladen-Smith.
 The Peckham and Honor Oak Old Girls' D.S. "The Last Rib," by Cyril Roberts.
 The Pola D.S. "The Eye of the Beholder," by Cyril Grainger.
 The Trevescan Amateur Club. "The Bag," by Hubert Dodson.
 The Francescans. "Overtones," by Alice Scortenburg.
 The Hatch End Players (B). "The Spartan Girl," by A. J. Talbot.
 The Harlequins' Club. "The Breakdown," by Iris Capell.
 The Palmers Green Players. "The Barretts of Wimpole Street" (Act IV), by Rudolf Besier.
 The Hatch End Players (C). "Ebb-Tide," by Robert Lambert.
 The Lyons' Amateur Dramatic Society (Cadby Hall Section). "Symphony in Illusion," by J. Wallace Bell.
 The Unknown Players. "Lights Out," by Walter Hudd.
 The Reactors. "The Man who wouldn't go to Heaven," by F. Sladen-Smith.
 The Maria Grey Training College Dramatic Society. "The Miser of Rogafjord," by Hermon Ould.
 The Regent Dramatic Society. Scene from "Mary Stuart," by Schiller. Translated by J. Mellish.
 The Oaktree Players. "Vindication," by L. J. Hines and Frank King.
 The Twickenham A.D.S. "The Searchlight," by W. K. Clifford.
 The St. Giles Women's Evening Institute (A). "Will o' the Wisp," by Doris F. Halman.
 The St. Bride Dramatic Society. "Roundabout," by W. S. Plymouth.
 The Money Order Dept. Dramatic Society. Selection from "The Trojan Women," by Euripides. Translated by Gilbert Murray, LL.D., D.Litt.
 The Questors. "The Doctor's Duty," by Luigi Pirandello.
 The St. Giles Women's Evening Institute (B). "Children in Uniform" (Act II, Scene III), by Christa Winsloe.
 The Stanley Gardens D.S. (A). Scenes from "King Lear," by Shakespeare.
 The Sherard Players (B). "Allison's Lad," by Beulah Marie Dix.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

The Wycombe Abbey Seniors D.S. "The Stuff of Dreams," by E. U. Oules.

The Stafford Street Settlement Club (A). "The Hour of Prospero," by C. E. Lawrence.

The Latymer Old Students' Dramatic. "Possession," by Laurence Housman.

The St. Antony's Players. "The Stoker," by Harold Brighouse.

The New Play Club (A). "Portrait of the Artist," by Eric Ambler.

The Guildhouse Players. "Queens of France," by Thornton Wilder.

The New Play Club (B). "Mr. Bronte's Wife," by Mary D. Sheridan.

The Company of Players. "Murder Trial," by Sidney Box.

The Stafford Street Settlement Club (B). "The House with the Twisty Windows," by Mary Pakington.

The Old Hamptonians A.D.S. "Women do things Like That," by Olive Conway.

The Beaversfield A.D.S. "Tom the Piper's Son" (Act 1), by E. B. Griffiths and F. M. Hull.

Stanley Gardens Dramatic Society (B). "Paul of Russia," by Arthur Cozens.

The County Players. "The Dark Lady of the Sonnets," by Bernard Shaw.

The Old Brondesburians, "When the Whirlwind Blows," by Essex Dane.

The Greenville Players. "To-day of All Days," by Philip Johnson.

The M'Gonigle Players. "Bird in Hand" (Act II), by John Drinkwater.

The Thursday Players. "Strange Orchestra" (Act II), by Rodney Ackland.

The Blackfriars Society. "The Locked Chest," by John Masefield.

Hammersmith Dramatic Society. "Crabbed Youth and Age," by Lennox Robinson.

Toynbee Hall Neighbours Club. "Augustus in Search of a Father," by Harold Chapin.

West London Dramatic Society. "A Christmas Tale," by Maurice Bouchor. Translated by B. H. Clark.

The Streatham Players. "The Cradle Song" (Act I), by G. Martinez Sierra. Translated by John Garrett Underhill.

The Borough Polytechnic Players. "Everybody's Husband," by Gilbert Cannan.

The West London Players. "The Road," by J. Stratton Alldridge.

The Curtain Club. "Love and How to Cure It," by Thornton Wilder.

The Eltham Kerwin Players (A). "Gather ye Rosebuds," by Blair.

*The Holywell Players. "The Wedding," by Tchekov.

National Physical Laboratory A.D. Circle. "They Refuse to be Resurrected," by N. K. Smith.

The Eltham Kerwin Players (B). "The Veil Lifts," by Essex Dane.

The London Group. "The Theatre," by H. F. Rubinstein.

The Wembley W.I. Drama Club. "The Fugitive," by Phoebe M. Rees.

W. H. Smith and Son, Dramatic and Operatic Society. "Peace in our Time," by G. E. Middleditch.

"E" DIVISION.

Wendover Players. "Lights Out," by Walter Hudd.

Hazell's Players. "Escape," by F. E. Parr.

Vale Players. "Henkers Mahlzeit," by Alicia Ramsay.

Hygram Players. "The House with the Twisty Windows," by Mary Pakington.

Northampton Catholic A.D.S. "The Second Visit," by John Bourne.

Northants Federation of W.I. Scenes from "The Rivals," by Sheridan.

Watford Village D.S. "The Pied Piper of Hamelin," adapted by D. G. Henley.

Wolverton Tech. Col. D.S. (A). "Queens of France," by Thornton Wilder.

Wolverton Tech. Col. D.S. (B). "The Twelve Pound Look," by Sir James Barrie.

Cameo Players. "Thus Far," by Stuart Ready.

Earley Players. "St. Simeon Stylites," by F. Sladen-Smith.

G.W.R. Aberdare D.S. "The Poacher," by J. O. Francis.

Our Village D.S. "Saturday Sensation," by Joan de Fraine.

Pangbourne Literary and Dramatic Guild. "E. & O.E.," by E. Crawshaw Williams.

Peppard Players. "The Cloak," by Clifford Bax.

Reading Biscuit Factory D.S. "Autumn Evening," by Rita Cohen.

Reading D.S. and Rep. Co. "The Sister's Tragedy," by Richard Hughes.

Sonning V.P. "11 a.m.," by Marion Reid Jamieson.

Slough Y.M.C.A. D.S. "In the Tunnel," by Roy Jordan.

Taplow & Hitcham W.I.D.S.

Upton Players (A). "Towie Castle," by Gordon Bottomley.

Upton Players (B). "Edward About to Marry," by F. Sladen-Smith.

Guild of Abbey Players (A). "11 a.m.," by Marion Reid Jamieson.

*Guild of Abbey Players (B). "The Quaker's Cello," by Clifford Bax.

Guild of King Alfred Players (A), (B). "On the Moor," by Stephen Schofield.

Brill Players. "Ile," by Eugene O'Neill.

Players Club Beaconsfield (A). "Queens of France," by Thornton Wilder.

Players Club, Beaconsfield (B). "Punch and Go," by John Galsworthy.

West Hertfordshire Players. "The Lovely Miracle," by Philip Johnson.

Cushag Players. "A Bite of the Apple," by Vernon Sylvaine.

Hillside Players. "Everybody's Husband," by Gilbert Cannan.

Hygram Players. "The Greater Law," by Leonard C. White.

Boxford Masquers. "Women will Gossip," by C. M. A. Peake.

Lambourne & District A.D.S. "Shanghai," by W. Stuckes.

Newbury & District A.D.S. "Puck's Good Deed for the Day," by John Bourne.

Shaw-cum-Donnington W.I. "The Three Wayfarers," by Thomas Hardy.

THE WESTERN AREA

THE WESTERN AREA.

The Western Area has this year suffered an irreparable loss by the death of Mr. L. Boughton Chatwin, who had been Chairman of the Area throughout its existence, and before that had controlled the Midland Area since the inception of the Festival. Tribute has already been paid to Mr. Chatwin's services to the amateur movement as a whole, but he will be missed nowhere more severely than in the Festival Area. The whole organisation of the Area, the establishment of the Area Final at Stratford, and above all the excellent spirit of co-operation which has always animated all the Area officers, are equally the work of his hand.

In February Mr. W. Bushill Matthews was elected Chairman in succession to Mr. Chatwin.

A great abuse had been remedied by the re-establishment of Leicester as a Divisional Centre, and with this, the Eastern, there are now five Divisions of the Area. The Divisional Committee, with Mr. Horace Twilley as Hon. Secretary, has done well in difficult circumstances to show an entry of 14 teams, and this is likely to be improved next year when their operations are extended to the outlying districts of the Division. Mr. F. Sladen-Smith adjudicated.

The Midland Division again shows the largest entry with 48 teams. There are again four active centres, at Birmingham, Wolverhampton, Hereford and Shrewsbury—the first-named in particular showing a satisfactory increase—and in all four, audiences exceeded expectations, as they did also at the Divisional Final, held on March 17th at Birmingham. Mr. W. G. Fay adjudicated the preliminary round and Mr. Norman Page the Final. The Division has again been most admirably directed by Mr. W. L. Barber (Chairman), Miss Eveline Hastilow (Hon. Secretary), and Mr. K. R. Brecknell (Hon. Treasurer).

The great feature of the year has been the advance of the Central Division (Bristol), which with an entry of 31 teams has exceeded its previous record entry by 70%. New centres have been established at Taunton, Marlborough (Wilts.), and, in co-operation with the Gloucestershire R.C.C., at Gloucester, and in the existing centres numbers and enthusiasm have notably increased. The greatest possible credit must be given to the

new Divisional Chairman, Mr. Edmund A. Davies, and to the Hon. Secretary, Mr. Donald Morton, to whose unexampled energy this success is mainly due. Prospects are bright for next year, especially as Mr. Norman Marshall, the preliminary adjudicator, proved exceedingly helpful to new teams. A further encouragement was the presence of the Area Chairman at the Annual General Meeting, and at the Divisional Final, which was held in Bristol with great success on April 7th and adjudicated by Mr. Edward Lewis.

The financial reform of the Festival has created fresh though temporary difficulties in the other two Divisions. In the Southern (Bournemouth) there were 11 entries, which were adjudicated by Miss Jane Ellis in two preliminary Festivals at Lymington and New Milton; the Divisional Final was held at Bournemouth on April 4th and adjudicated by Mr. Norman Marshall. The Division is still in the efficient hands of Mr. George Stone (Chairman), and Mrs. E. A. Heasman (Hon. Secretary).

In the Western Division in particular, great difficulties arose, partly from general unfamiliarity with the new financial system, and partly from unavoidable causes such as illness, the scarcity of suitable halls, etc. At one time the Festival seemed to be in some danger, but Miss H. V. Dennis, the Hon. Secretary, and her committee refused to be discouraged, and eventually the entries reached 11. The preliminary round was adjudicated by Mr. F. Sladen-Smith, and the Final, held in Plymouth on March 24th, by Mr. Norman Marshall.

The Area Final is again being held in the Shakespeare Memorial Theatre, Stratford-upon-Avon (by kind permission of the Governors), on Monday, April 30th, with the Rev. Canon W. G. Melville, M.A., T.D., in the chair, and Mr. Randle Ayrton as adjudicator: five teams, one from each Division, taking part.

The outlook for the Area is, on the whole, satisfactory, and perhaps the most encouraging feature is the very noticeable growth of what may be called the "Festival spirit" in more than one important centre.

WESTERN AREA ENTRIES.

EASTERN DIVISION. (Leicestershire, etc.)

Loughborough College Drama Class. "Two Gentlemen of Soho," by A. P. Herbert.

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Rothery Players. "Godstow Nunnery," by Laurence Binyon.
 Wycliffe Players. "The Interlude of Youth," (Anon.)
 *Vaughan Players. "Marsaili's Weeping," by Gordon Bottomley. "The Olde Wives Tale," by George Peele.
 Ellistown D.S. "Noblesse Oblige," by G. F. Marson. "Checkmate," by G. F. Marson.
 Coventry D.S. "Quality Street" (Act IV), by J. M. Barrie.
 West End Adult School Players. "Gettin' On," by Albert Northfold. "Sam Pilgrim's Progress," by Albert Northfold.
 Coventry Players. "Such as I have," by Frankfort Moore.
 The Stage Club (Colleges of Art and Technology). "The Happy Journey to Trenton and Camden," by Thornton Wilder.
 Circle Players. "The Good and the Bad," by Philip Johnson.
 Wyggeston Boys' D.S. "The Invisible Duke," by F. Sladen-Smith.

MIDLAND DIVISION. Birmingham Group.

Messrs. Hughes D.S. "The Wooing o't," by W. D. Crocker.
 The Family Circle. "Lovers' Meeting," by D. M. Hastilow.
 Midland Institute Shakespeare and Dramatic Society. "The Complete Cure," by Gladys Joiner. "The Second Visit," by John Bourne. "The Man born to be Hanged," by Richard Hughes.
 Birmingham University D.S. "The Man born to be hanged," by Richard Hughes.
 Dragon Players. "Half-an-Hour," by J. M. Barrie.
 Birmingham Insurance Institute D.S. "Rounding the Triangle," by E. C. Williams.
 Katrina Lund Players. "The Barretts of Wimpole Street" (Act IV), by R. Besier.
 Arden Players (Acoccks Green). "Saturday Night," by Philip Johnson.
 Camp Hill Old Edwardians. "Grumpy" (Act II), by H. Hodges and T. W. Perceval. "The Tender Passion," by Vincent Douglass.
 Moseley Institute Players. "Everybody's Husband," by Gilbert Cannan.
 Black Pear D.S. (Worcester). "He Who Runs," by Harold Simpson.

Hereford Group.

Erdisland W.I. "The Bishop's Candlesticks," by Norman McKinnel.
 Leintwardine Players W.I. "Gipsy Luck," by A. Pilkington.
 Huntingdon Kington W.I. "Michael," by Miles Malleon.
 Wellington Heath W.D. "Beginner's Luck," by M. E. Atkinson. "The Veil Lifts," by Essex Dane.
 Tupsley Community Players. "Something Beautiful," by A. Martin Harvey.
 Mansel Lacy W.I. "The Old Game," translated by E. V. Oules.
 Tupsley W.I. "The Musical Box," by Ida Gandy.
 Huntingdon W.I. "Beginner's Luck," by M. E. Atkinson.

Withington Village Players. "Daniel in the Lioness's Den," by Talbot. "His Sainted Grandmother," by Lord Dunsany.
 Weston-under-Penyard W.I. "Patchwork," by E. L. Atkinson.
 Madley W.I. "Witch's Brew," by Dorothy MacArdle.
 Hereford Community Players. "The First and the Last," by John Galsworthy. "The Dark Lady of the Sonnets," by Bernard Shaw.
 Ledbury Players. "The Dais," by E. F. Ibbetson.
 Eastnor W.I. "The Black Horseman," by Mary Pakington.
 St. Owen's Old Boys Community Players. "The Thread o' Scarlet," by A. J. Bell.
 Liberal Players. "The Nurse in Charge of the Case," by E. F. Parr.
 Lugwardine W.I. "No Room at the Inn," by Cleghorn Thomson.

Wolverhampton Group.

Wolverhampton Grammar School Staff D.S. "Doctor My Book," by A. Ramsey and R. de Cordova.
 Wolverhampton High School Old Girls D.S. Extract from "Nine till Six," by A. and P. Stuart.
 Wordsley A.D.S. "The Hour and Five," by N. B. Stokes.
 Malvern Girls College Staff D.S. "The Pacifist," by Olive Popplewell.
 All Souls' Church D.S. "Crooks' Christmas," by L. du Garde Peach.
 Technical College D.S. "Dweller in Darkness," by R. Berkeley.
 Midland Players. "Punch and Go," by John Galsworthy.
 Old Wulfrunians D.S. "The Stoker," by Harold Brighouse.
 * St. Luke's D.S. "To-day of all Days," by Philip Johnson. "The Dumb and the Blind," by Harold Chapin.
 Student Players. "Shanghai," by Winifred Stuckes.

Shrewsbury Group.

Great Ness D.S. "The Patchwork Quilt," by R. L. Field.
 Quatt Players. "The Brass Door Knob," by Matthew Boulton.
 Shrewsbury A.D.S. "Shakespeare" (Episode 1), by Rubinstein and Bax.

CENTRAL DIVISION.

Marlborough Amateur Operatic and Dramatic Society. "She Passed Through Lorraine" (Act 1), by Lionel Hale.
 Swindon (G.W.R.) Shakespearean Society. "The Man in the Bowler Hat," by A. A. Milne.
 Taunton Thespians. "The House with the Twisty Windows," by Mary Pakington. "King's Pawn," by Molly Whiteman and John Wilkins. "Send Her Victorious," by Philip Johnson.
 Nettlecombe Players. "The Captain," by H. C. G. Stevens.
 Weston-Super-Mare D.S. "Eleventh Hour," by Anthony Armstrong.
 *Cymmrodorion Drama Club, Weston-Super-Mare. "Yaller Squares," by Mabel R. Stong.
 Kelvin Players. "Believe it or not," by Helena Nott. "Mr. Sampson," by Charles Lee.

THE WESTERN AREA

Clifton Arts Club. "The Last Rib," by Cyril Roberts.
 Bristol Corporation Electricity Department D.S. "Ali the Cobbler," by Martin Shepherd.
 Folk House Players. "Vindication," by Leonard J. Hines and Frank King.
 Carr-Whitson A.D.S. "Evening Dress Indispensable," by Roland Pertwee.
 Esandar Players. "The Crime at Blossoms" (Act II), by Mordaunt Shairp.
 Montagu D.S. "Matrimonial Openings," by W. W. Jacobs.
 Somer Players. "The Good and the Bad," by Philip Johnson.
 City of Bath Y.M.C.A. Players. "The Second Visit," by John Bourne.
 Mendip Players. "The Juggler," by G. I. Whitham.
 Colesborne D.S. "Britannia of Billingsgate" (Act II), by C. Jope-Slade and Sewell Stokes.
 Westbury-on-Severn W.I. "Mother Superior," by Janet Ling.
 Cinderford D.S. "The Old Bull," by Bernard Gilbert.
 Matson Players. "Riders to the Sea," by J. M. Synge.
 Uley Village Players. "The Tragedy of Nan" (Act III), by John Masefield.
 Old Berkeleyans. "The Dear Departed," by Stanley Houghton.
 Rendcombe College. "The Market Money," by Eden Phillips.
 Longhope D.S. "2 a.m. at Crewe," by R. A. Abbott.
 Roadwater Village Players. "The Chance of a Lifetime," by D. Clement Salaman.
 Street Players. "Stars and Strikes," by Raymond H. Latham and A. N. Other.
 Wookey Play Actors. "Wanted a Wife" (Abridged), by John Mackie.
 Barrow Gurney Players. "Why the Chimes Rang," by A. A. McFadden (adapted from story by R. McDonald Alden).

SOUTHERN DIVISION.

*Southampton Repertory Society. "The Sister's Tragedy," by Richard Hughes.
 Peter Quince Players. "Across the Bourne," by E. S. Darmady.
 Oaklands D.S. "Symphony in Illusion," by James Wallace Bell.
 Lynton Players. "The Monk's Decision," by Inigo Lewis.
 Eastleigh A.D.S. "And Afterwards?" by May Hodges and Leslie Eaton.
 Weymouth D.C. "A Hundred Years Old" (Act I), by Quintero. Translated by Helen & H. Granville-Barker.
 Fernhill Manor School D.S. "The Lottery," by R. Swete Macnamara.
 Highcliffe D.S. "The Dance of Memory" (Act I), by A. G. W. Lawrie.
 Boscombe Players. "Symphony in Illusion," by James Wallace Bell.
 New Milton A.D.C. "The Man of Honour," by R. Swete Macnamara.
 Passim Players. "Ambition," by Dorothy Hopkinson.

WESTERN DIVISION.

Plymouth Co-operative Society D.S. "The Cheat," by H. R. Mervyn.
 The Tamaritans. "The Spartan Girl," by A. J. Talbot.
 Exeter W.E.A. "To-day of All Days," by Philip Johnson.

*Exeter Drama League. "The Devil Among the Skins," by Ernest Goodwin. "Murder Trial," by Sydney Box.
 Topsham A.D.S. "Four Bells," by Joan Berry.
 Ashburton D. & M.S. "On Dartmoor," by Neil Grant. "The Old Bull," by Bernard Gilbert.
 Bovey Tracy A.D.S. "Bird in Hand" (Act II), by John Drinkwater.
 St. Ives D.S. "The Neighbours," by Zona Gale.
 St. Ives Arts Club. "Gather ye Rosebuds," by Blair.

THE NORTHERN AREA

The outstanding feature of this year's festival has been the breaking of new ground. For the first time Preliminary Festivals have been held at Northwich, Alderley Edge, Rochdale, Barrow-in-Furness and Carlisle, the last-named being the final of a "Rural" festival organised by the County of Cumberland Drama League, seven teams having been selected from the nineteen participating in the eliminating round.

A festival was held in Leeds after a lapse of many years, and it produced the ultimate winners. A semi-final took place at York, a City which has also been dormant since the early days. A preliminary festival was projected at Preston, and though it fell through, three Preston teams competed, one at Liverpool and two at Rochdale.

The number of entries increased in nearly all the centres where festivals were held last year, and in Lindsey the entries jumped from five to twenty. There was a slight falling off in Merseyside, while the Salford Drama Festival, which played under our auspices last year, was held independently in November, as the organisers could not see their way to comply with our recently adopted financial conditions. They paid us the compliment, however, of engaging Mr. Rupert Harvey, who adjudicated for them on our behalf last year.

The losses on Merseyside and in Salford are far outweighed by the increases elsewhere, so that the entries have increased from 116 to 166, and the plays actually performed from 106 to 148. Intermediate rounds were held in several centres, so that the total number of performances including the area final reached the gratifying figure of 175.

More satisfactory than the mere numerical increase is the spread of the entries over the whole Area, with a corresponding spread of interest in the Community Theatre Festival and all that it stands for. Equally satisfactory is the fact that, so far as can be ascertained to

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date, there have been no serious financial losses, while there have been several outstanding financial successes. The Festival in the Northern Area has certainly been self-supporting this year, and shows a handsome surplus after taking into consideration the whole cost of its adjudication.

Our thanks are due to the officials of the Curtain Theatre, Rochdale, for unstinted help in the conducting of two highly successful evenings. Our only regret is that the Curtain Theatre itself did not compete.

NORTHERN AREA ENTRIES.

- a signifies promoted to Second Round.
- b " " " " Third Round.
- c " " " " Area Final.
- d " " " " London Final.

In the Western Group, Five Teams replayed in a Second Round, the winner being promoted to the Area Final.

In the East Central Group, four teams replayed in a Second Round, the winner being promoted to the Area Final.

In the Eastern Group, three teams from each of the three constituent Divisions replayed in a Second Round, one winner from each replayed in a Third Round, the winner in the Third Round being promoted to the Area Final.

In the West Central Division, the best team was promoted to the Area Final without any intermediate round.

WESTERN GROUP.

- Beechcroft Players. "The Dumb and the Blind," by Harold Chapin. "Major Barbara" (Shelter Scene) by Bernard Shaw. "The Mother of Judas," by Helen Nicholson.
- Bebington A.D.S. "The Man who wouldn't go to Heaven," by F. Sladen-Smith.
- Ashtonian Players. "The Admirable Crichton" (Act 2), by J. M. Barrie.
- The Kingsway Players (Preston). "Bonds," by Leonard Fallas. (Member of the Society).
- Thingwall D.S. "After the Event," by Hugh Ross.
- The Unity Players. "Mr. Jardyne," by Owen John.
- David Lewis Girls' Club. "The Price of Coal," by Harold Brighouse.
- a Liverpool Playgoers' Club. "A Florentine Tragedy," by Oscar Wilde.
- Players' A.D.S. "Red Earth," by Margaret and Edmund Haythorne.
- Wallasey Playgoers' Club. "Widows are Wonderful," by T. M. Stafford.
- Bootle A.D.S. "Bocaccio's Untold Tale," by Harry Kemp.
- a Irish Amateur Players. "The Coiner," by Bernard Duffy.
- L.A.D.T.A. "Michael," by Miles Malleeson.
- Phoenix Group A.D.S. "Well I'm ----," by D. P. Howell.
- The Crescent Players. "The Man who wouldn't go to Heaven," by F. Sladen-Smith.
- Crewe W.F.S. Dramatic Class. "The Price of Coal," by Harold Brighouse.
- The Crescent Players. "The Empress Intrudes," by George Hewitt.

- Alderley Edge Dramatic Class. "Ali the Cobbler," by Martin Shepherd.
- a The Crescent Players. "Augustus in Search of a Father," by Harold Chapin.
- Crewe W.F.S. Dramatic Class. "Eldorado," by Bernard Gilbert.
- Old Barrovians Dramatic Society. "Wayside War," by Margaret Napier.
- Barrow Labour Dramatic Society. "This Hour of Night," by Joseph Stamper.
- The Torver Dramatic Society. "Honest Folk," by F. Austin Hyde.
- The Torver Dramatic Society ("A" Team). "Safe Custody," by F. Austin Hyde.
- Sacred Heart Dramatic Society. "The Crimson Cocanot," by Ian Hay.
- a High Furness Dramatic Federation. "A Lodging for the Night," by John Bewaldeth.
- Barrow Co-operative Dramatic Society. "Vindication," by J. Hines and Frank King.
- The Penrith Players. "They Refuse to be Resurrected," by N. K. Smith.
- Brampton County Secondary School Dramatic Society. "Oliver's Island" from "Make-Believe," by A. A. Milne.
- The Brampton Players. "Wayside War," by Margaret Napier.
- Dacre Women's Institute. "A Dose of Physic," by Margaret Cropper.
- The Brampton Players. "The Road of Poplars," by Vernon Sylvaine.
- The Workington W.E.A. Players. "A Family Comedy," by Marjorie Bowen.
- a The Cockermouth W.E.A. Players. "Symphony in Illusion," by James Wallace Bell.

WEST CENTRAL GROUP.

- The Burnley Dramatic Guild. "Cagliostro," by John Grey.
- The Burnley Players. "Ebb Tide," by Robert Lambert.
- The Burnley Drama Guild. "When the Whirlwind Blows," by Essex Dane.
- The Preston Drama Club. "The Happy Hangman," by Harold Brighouse.
- Shaw School of Dramatic Art (Blackburn). "Shall we Join the Ladies," by J. M. Barrie.
- The Salford Catholic Players. "Saturday Night," by Philip Johnson.
- Blackley Works Sports & Social Club. "Shadow of the Glen," by John M. Synge.
- The Preston Drama Club. "Bocaccio's Untold Tale," by Harry Kemp.
- The Marple Dramatic & Literary Society. "King's Son, Churl's Son," by Jane Cran.
- The Westwood Players (Eccles). "Ebb Tide," by Robert Lambert.
- The Tyldesley A.D.S. "After the Event," by Hugh Ross.
- Nottingham Playgoers' Club. "M'Lady is Discourteous," by Mrs. Robinson.
- Ilkeston Players. "The First and the Last," by John Galsworthy.
- Boots' A.D.S. "Puck's Good Deed," by John Bourne.
- Southwark Road School D.S. "Shanghai," drama by W. Stukes.
- Nottingham Playgoers' Club. "Afterwards," tragedy by C. H. Merrett.
- Netherfield A.D.S. "Ashes," by Mabel Asher.
- Sutton-in-Ashfield D.S. "Here comes the King," by Harry Penson.

THE NORTHERN AREA

Nottingham Playgoers' Club. "Business is Business," by John Odams.
 St. Mary's A.D.S. "Ebb Tide," by Robert Lambert.
 Calverton Players. "The Spinsters of Lushe," by Philip Johnson.
 Hoveringham Players. "Keep Calm," by Louis Goodrich.
 Papplewick Players. "Wayside War," by Margaret Napier.
 Rempstone Players. "On Dartmoor," by Neil Grant.
 The Central Office Company. "To-day of all Days," by Philip Johnson.
 The Caleb Wright Company. "Shall we Join the Ladies," by J. M. Barrie.
 The Richard Harwood Company. "The Man who wouldn't go to Heaven," by F. Sladen-Smith.
 The Thomas Houldsworth & Reddish Spinning Company. "The Master of the House," by Stanley Houghton.
 The Hector Christie Company, Settle. "Lights Out," by Walter Hudd.
 The Gt. Lever Dramatic Company. "Nerves," by Ann Stephenson.
 The A. & G. Murray, Cross Heath Co. "Saturday Sensation," by Joan de Fraine.

EAST CENTRAL GROUP.

Ilkeston Dramatic Players. "The First and the Last," by John Galsworthy.
 Chesterfield Playgoers' Society. "They Refuse to be Resurrected," by N. K. Smith.
 The South Derbyshire Dramatic Society. "To Meet the King," by H. C. G. Stevens.
 The Milford Drama Group. "Widows," by Herbert Swears.
 The Youghreave Village Players. "Chances," by Walter Lindsay.
 The Chesterfield Settlement Players. "Op-O'-me-Thumb," by Frederick Penn and Richard Pryce.
 The Clay Cross Dramatic Society. "Neighbourly Love," by F. A. Carter.
 Eyam Evening Institute. "A turn for t'better," by F. A. Carter.
 Chesterfield Playgoers' Society. "Secrets" (Act 1), by Rudolf Bexier and May Edginton.
 The "William Rhodes" Players. "Old Boyhood," by H. F. Rubinstein.
 The Grindleford Amateur Dramatic Society. "Followers," by Harold Brighouse.
 The Great Hucklow Players. "Meet Mrs. Beeton," by L. du Garde Peach.
 Clyde House Dramatic Society. "Lucrezia Borgia's Little Party," by A. J. Talbot.
 Mexborough Green Room Club. "The Night of Mr. H," by Harold Brighouse.
 The Bradfield Players. "Pedlar's Progress," by Nora Ratcliff.
 Bawtry Dramatic Society (No. 1). "Elizabeth Refuses," by Margaret Macnamara.
 Sheffield Y.M.C.A. Dramatic Society. "Ali the Cobbler," by Martin Shepherd.
 Chapeltown & District Dramatic Society. "Lights Out," by Walter Hudd.
 Bawtry Dramatic Society (No. 2). "Robinson's Cross," by Eileen Peake.
 Sheffield Playgoers' Society. "Good Blood, Bad Blood," by Walter Hudd.
 Rotherham Playgoers' Society. "When did you last see your Father?", by John Davidson. (First time on any stage).

Sheffield Caledonian Players. "The Darkness," by Joe Corrie.
 Woodfield Players, South Elmsall. "The Princess and the Woodcutter," by A. A. Milne.
 Bradford Civic Players. "Sarah Pullen," by Norman Hillas.
 The Muff Field Players. "The Hoose o' the Hill," by Joe Corrie.
 The Bradford Girls' Grammar School Players. "The Dark Lady of the Sonnets," by Bernard Shaw.
 The Old Hansonians D.S. "Michael," by Miles Malleson.
 Illingworth St. Marys' D.S. "Episode IV., Shakespeare," by Clifford Bax & F. Rubinstein.
 King Cross Dramatic Society. "Altar Piece," by Emmanuel Levy.
 Halifax Thespians. "Symphony in Illusion," by James Wallace Bell.
 Montague Burton Players. "Russian Salad," by Philip Johnson.
 National Union of Teachers D.S. "Michael," by Miles Malleson.
 South Milford Players. "Altar Piece," by Emmanuel Levy.
 "The Real John," by G. A. Hyde.
 Brighouse Players. "In The Zone," by Eugene O'Neil.
 Huddersfield Technical College Dramatic Class. "Banquo's Chair," by Rupert Croft Cooke.
 Christ Church Moldgreen A.D.S. "Saturday Night," by Philip Johnson.
 The Ilkley Players. "In our Stars," by Dorothy Coates.
 "The House with the Twisty Windows," by Mary Pakington.
 Skipton Dramatic Society. "Shanghai," by W. Stuckes.
 Silsden W.E.A. Dramatic Guild. "The Tinker's Wedding," by J. M. Synge.

EASTERN GROUP.

The Miniature Theatre. "The Water Woman," by Margaret Cropper.
 The Middlesborough Settlement. "The Kingdom of God" (Act 2.), by G. M. Sierra.
 The People's Theatre. "And it came to pass," by N. K. Veitch.
 Newcastle Y.W.C.A. "The Lake" (Act 1), by Dorothy Massingham.
 The Progressive Players. "The Gifts of the Old Women," by Stanley Norman.
 High Heaton Tenants' Association. "Spring Song," by M. E. Atkinson.
 Gateshead Y.W.C.A. "The Spinsters of Lushe," by Philip Johnson.
 Branspeth Colliery Welfare D.S. "Where there's a will there's a way," by M. G. Metcalfe.
 Belvedere Players (Sunderland). "Campbell of Kilmohr," by J. A. Ferguson.
 Progressive Players. "Garafelia's Husband," by Esther Willard Bates.
 Bensham Settlement Players. "In the Darkness," by D. Fatheroh.
 Rock House Players. "The Little Stone House," by G. Calderon.
 High Heaton Tenants' Association. "The North Door," by Stanley Norman.
 Sunderland Tramways Ins. D.S. "Fiducia," by J. Freeman.

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

a Durham A.D.S. "Tragic Nestor," by Clifford Bax.
 abc Pentland-Robson D.S. "Ardvorlich's Wife," by Gordon Bottomley.
 a York Settlement Community Players. "Great Possessions," by Francis Mark.
 ab Kirkella Amateur Dramatic Society. "The Legend," by Philip Johnson.
 Hull Corporation Electricity Department Dramatic Society. "Thirst," by J. J. Bell.
 The Keyingham Drama Group. "St. Simeon Stylites," by F. Sladen-Smith.
 a The Hull Catholic Players. "Thirty Minutes in a Street," by Beatrice Mayor.
 Cleethorpes Holiday Fellowship. "Bill of Divorcement," (Act 1.), by Clemence Dane.
 Cleethorpes Dramatic Society. "Arrow by Day," by L. J. Hines and F. King.
 The Humberstonians. "The Poetasters of Ispahan," by Clifford Bax.
 a Cleethorpes Dramatic Society. "The Man who wouldn't go to Heaven," by F. Sladen-Smith.
 Gainsborough Dramatic Group. "St. Simeon Stylites," by F. Sladen-Smith.
 Haxey Dramatic Society. "The Farmer's Wife" (Act 3.), by Eden Phillpotts.
 Scunthorpe Studio. "When the Whirlwind Blows," by Essex Dane.
 Kirton Lindsey Drama Group. "Fanny's First Play," (Excerpts from), by G. Bernard Shaw.
 Louth Playgoers. "A Night Journey," by L. J. Hines.
 Healing Dramatic Society. "A Hundred Years Old" (Act 1), by Brothers Quintero.
 ab Grainthorpe Dramatic Society. "Darkness," by Joe Corrie.
 Lincoln High School O.G.A. "Let it go at that," by Essex Dane.
 Louth Playgoers. "A Sister's Tragedy," by Richard Hughes.
 Grainthorpe Dramatic Society. "Dawn," by Percival Wilde. "Mrs. Noah gives the sign," by F. Sladen-Smith.
 Scunthorpe Studio. "Paris and Eonone," by Lawrence Binyon.
 Scunthorpe Grammar School Old Scholars D.S. "The Understudy," by H. E. H. Tracey.
 a Brigg Drama Group. "The Cradle Song," by Martinez Sierra.
 Crowle Dramatic Society. "Food Time," by D. C. Salaman.

WALES

The growth of interest in the Festival in Wales appears to be a very slow process and this year shows a decline of three in the number of entries. It is very disappointing to note that the great enthusiasm shown by the Northern half of Wales for the formation of the Area, two years ago, has not been maintained and this year not a single entry has been received from this section.

The Southern Division has a similar total to last year *viz.*, 21 teams. It is encouraging to note in this Division that there are several new entrants of which the Old Grovians

succeeded in reaching the Area Final. Although the entries are few, the standard of playing as a whole shows a great improvement on past years and companies have shown more ambition in the choice of plays. The audiences have been particularly encouraging and good "houses" were obtained for all the Festivals.

The Preliminary Rounds were adjudicated by Mr. Percy Allen and his well reasoned adjudications were greatly appreciated by players and audiences.

The venue for the Final had to be changed this year and the takings although good were lower than in the past two years. The Final took place at Pentre on March 29th, and Mr. Robert Newton who acted as adjudicator chose the Garrick Players in "The Mother of Judas" to represent the Principality in London. It is interesting to note that the Mardy Players entered the Area Final for the third year in succession.

The Area Finalists were :-

Haverfordwest Community Players in "Easter Evening."

Mardy D.S. in "The Eve of St. John."

Garrick D.S. in "The Mother of Judas."

Old Grovians (Cardiff) in "Vindication."

No report of this Area would be complete without special mention being made of the splendid services rendered by Mr. S. Maynard of Blackwood. I should also like to express my thanks to the Blackwood Committee which organised two very successful evenings at Blackwood.

WELSH AREA ENTRIES.

Cleddau D.S. "Three Pills in a Bottle," by R. L. Field.
 "The Purple Bedroom," by Eden Phillpotts.
 Community Players, Haverfordwest. "Ebb Tide," by Robert Lambert. *"Easter Evening," by Theodosia Thompson.
 Mardy D.S. "Deliverance" by J. D. Jones. *"Eve of St. John," by Saunders Lewis.
 Treorchy W.E.A. "King Lear's Wife," by Gordon Bottomley. "Departure," by J. D. Jones. "The Bear," by Tchekoff.
 Blackwood D.S. "The House with the Twisty Windows," by Mary Pakington. "The Gulling of Malvolio," by Shakespeare. "The First and the Last," by John Galsworthy.
 *Garrick D.S. "The Mother of Judas," by H. de Zglinitzki.
 Pentre A.P.S. "After the Event."
 Llanelly Amateurs. "The Will," by J. M. Barrie.
 Blaina. "The House with the Twisty Windows," by Mary Pakington.
 Old Tylerians. "Outward Bound" (Act 1), by Sutton Vane.
 Old Grovians. "The Old Bull," by Bernard Gilbert.
 *"Vindication," by L. J. Hines and F. King.

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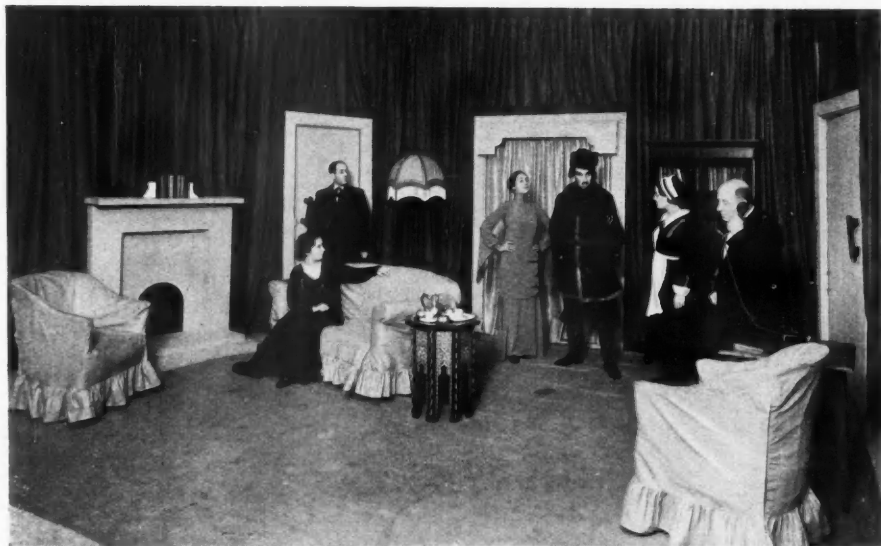
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FESTIVAL PERFORMANCE BY THE
MONTAGUE BURTON DRAMATIC
SOCIETY (LEEDS) IN "RUSSIAN
SALAD" BY PHILIP JOHNSON.



FESTIVAL PERFORMANCE BY THE
BARR AND STROUD DRAMATIC
CLUB (GLASGOW) IN "WHAT
EVERY WOMAN KNOWS" (ACT I.)
BY J. M. BARRIE.

SCOTLAND

SCOTLAND

The arrangement, first instituted last year, of a conjoint British Drama League and Scottish Festival was again successfully applied in the 1934 Festival. Entries in the Scottish Festival are not eligible to proceed beyond the Scottish Final but the highest placed B.D.L. Festival entry at the Scottish Final appears in the London Final Festival; there is no other distinction between entries.

ENTRIES 1934.

Scottish Festival	276
British Drama League Festival	51
Total	327

This total represented an increase of 20 over 1933 though the entries in the B.D.L. Festival have fallen by six.

The Preliminary Festivals were held in 41 centres including a number on fresh ground. In last year's Report we wrote "It now remains only to extend Festival activities to the Shetlands and the Hebrides." This year we can record with pleasure that this extension has been achieved and successful Festivals have been held in the Shetlands and at Stornoway: indeed a Stornoway team made a stormy crossing to proceed to the Highland Divisional Festival at Dingwall. The old North Division was this year divided into the North-East and the Highland Divisions and each of these showed encouraging increases in entries, and anticipates further development next year.

A very satisfactory feature is the increase in original plays entered—mostly by native authors—43 compared with 27 last year. It is also gratifying that the entry from Scottish Women's Rural Institutes is more than maintained.

After the Preliminary stage, Divisional Festivals were held at the following centres:

Centre.	Teams.	Adjudicator.
Edinburgh	8	Robert Newton
Glasgow	13	Evan John
Stirling	6	Robert Newton
Inverarie	7	Michael Watts
Dingwall	12	Robert Newton

Mr. E. Martin Browne adjudicated the Scottish Final Festival in the Lyric Theatre, Glasgow, where the following teams performed:—

SOUTH EAST DIVISION.

*Edinburgh Elocution Club. "The Amazed Evangelist," by James Bridie.

SOUTH WEST DIVISION.

*The Barr & Stroud Dramatic Club. "What Every Woman Knows" (Act I), by James Barrie.
Middle Y.M.C.A. Players. "The Amazed Evangelist," by James Bridie.
*The Pantheon Club. "Pagans," by T. M. Watson.

CENTRAL DIVISION.

*St. Andrews Dramatic Society. "Bunt Pulls the Strings" (Act II), by Graham Moffat.

NORTH EAST DIVISION.

Banchory Amateur Dramatic Club. "Speed Up," by Joe Corrie.
Kennethmont W.R.I. "Visitors at Birkenbrae," by Margaret J. Watt.

HIGHLAND DIVISION.

Arabella W.R.I. "Wayside War," by Margaret Napier.
Dornoch Amateur Dramatic Society. "The Shadow of the Glen," by J. M. Synge.

Of these teams the four marked with an asterisk entered in the B.D.L. Festival.

The placing was:—

1st. Middle Y.M.C.A. Players.
2nd. Barr and Stroud Dramatic Club.
the latter therefore proceeds to the London Final Festival as the B.D.L. representative from Scotland.

The winning team and the runner-up gave a broadcast in the Scottish Regional Programme at the beginning of the week following the Festival.

In conclusion, we can say without hesitation that the 1934 Festival has given everyone encouragement. The productions have not only been up in number but, more important, the average standard of attainment has been quite definitely higher, the choice of play has generally improved, the amount of original work has increased, and the interest and enthusiasm of players and audiences is unflagging.

SCOTTISH (B.D.L.) ENTRIES.

B.C.I. Players. "Vindication," by L. J. Hines and F. King. "Let it go at That," by Essex Dane.
Corstorphine Literary Association Dramatic Section.
"The Bracelet," by Alfred Sutro. "Hold Up," by Andrew Anderson. "Mountjoy," by Andrew Anderson.
Edinburgh Elocution Club. "The First and the Last," by John Galsworthy. "The Amazed Evangelist," by James Bridie.
"The Makars." "The Record," by Christine Orr.
M.M. Players. "Smoke Screens," by Harold Brighouse

BRITISH DRAMA LEAGUE COMMUNITY THEATRE FESTIVAL

Edinburgh Philosophical Institution. "The Amazed Evangelist," by James Bridie.

Newbattle Burns Dramatic Society. "Citizens fit to Die," by Jack Muir.

Peebles Players. "Cyrano de Bergerac" (Act V), by Edmond Rostand.

St. Mary's Ex-Choristers' D.A. "Pawns," by Percival Wilde.

Newbattle Burns Dramatic Society. "The Pardoner's Tale," by James Birdie.

Falkirk High School F.P. Dramatic Club. "Surprise in the Portico," by F. Sladen-Smith.

Grangemouth High School F. P. Dramatic Society. "Drumgarth," by Philip Blair.

Berwick-on-Tweed Amateur Dramatic Society. "Lights Out," by Walter Hudd. "When the Whirlwind Blows," by Essex Dane.

The Barr & Stroud Dramatic Club. "What Every Woman Knows" (Act I), by J. M. Barrie.

Glasgow Corporation Transport Players. "Punch and Go," by John Galsworthy.

The Pantheon Club. "Pagans," by T. M. Watson.

Three Corner Club. "The Jackdaw," by John Maxwell.

Hillington Park Church Dramatic Society. "The Visitor," by Vera I. Arlett.

Bearsden Dramatic Club. "Count Albany," by Donald Carswell. "The Camberley Triangle," by A. A. Milne.

Troon Ex-Servicemen's Amateur Dramatic Club. "Derelict," by Philip Johnson. "While Poppies Grow," by Joe Corrie.

Gatehouse Dramatic Club. "A Family Comedy" (1840), by Marjorie Bowen. "The Border Line," by D. Gordon Wright.

Dunblane Players. "E. & O.E." by E. Crawshaw Williams. "The Bride," by Gertrude Jennings.

Dunkeld Players. "His Own Country," by C. Stewart Black. "Spreading the News," by Lady Gregory.

St. Andrews Dramatic Society. "Bunty Pulls the Strings" (Act II), by Graham Moffat. "Half-an-Hour," by J. M. Barrie.

Guardbridge Memorial Institute Dramatic Circle. "Vitamin 'X'," by Barbara Dickson.

Dundee Dramatic Society. "The Pardoner's Tale," by James Bridie.

Broughty West Dramatic Society. "The Bracelet," by Alfred Sutro.

The Kinglassie Players. "Last Hope," by Joe Corrie.

Stonehaven Junior Unionists. "The Kist in the Mist," by J. Seaton Muir.

Northern Theatre Club, Aberdeen. "Vindication," by L. J. Hines and F. King.

Belmont Dramatic Society. "The Lovely Miracle," by Philip Johnson.

Aberdeen Grammar School F.P.'s Club. "Q," by Stephen Leacock.

The Inverurie Players. "In Our Stars," by Dorothy Coates.

Fordyce W.R.I. "Writer's Cramp," by Barbara Dickson.

Contin W.R.I. "The Mistress of Shuna," by K. Stewart. "Hospitality," by Ida Kelsall.

Fortrose and Rosemarkie Literary Society. "A Fishy Tale," by M. Macdonald.

RECENT BOOKS

Reviewed by F. Sladen-Smith

"The Restoration Theatre." By Montague Summers. Kegan Paul, Trench & Trubner. 15s.

"John Galsworthy." By Hermon Ould. Chapman & Hall. 8s. 6d.

"Seven Sacred Plays." Methuen. 7s. 6d.

"A Carpenter in Jerusalem." By Reece Evans. The Stoneland Players. 1s.

"Junior One-Act Plays of To-day." Selected by A. E. M. Bayliss. Harrap. 2s. 6d.

"Acting Games." By Freda Collins. Pearson. 2s.

"Shah Jahan." By L. Stanley Jast. Grafton. 6s.

"Man Proposes." By W. Chetham-Strode. French. 3d.

"Sarah Pullan." By Norman Hillas. "The King's Spaniel." By William P. Templeton. French. 1s.

"After Sedgemoor." By Dora Clement Salaman. 1s. 3d.

"The Proselyte." By Carmel Haden Guest. New Arts Publishing Guild.

"Dunmahon." By Deirdre Mathews. 6d.

IT is to be feared that previous learned treatises on the subject have made one expect from a book entitled "The Restoration Stage" something ponderous, not to say dull. Actually, there is not a dull page in Mr. Montague Summers' delightful book. The various chapters are full of fascinating and little known details—such as the systems of admission, the changes of scenery and attempts at violent realism, the methods of advertisement and the rules and regulations which endeavoured to control the extraordinary audience with its orange-wench, vizard-masks, wits, fops, fools and blackguards. How some of the plays were acted with any conviction remains a marvel, yet so excellent a critic as Pepys was able to enjoy and follow a piece despite the uproar. Still, a strange picture is presented: Mrs. Cibber, for instance, prostrating herself on an old couch, covered with black cloth as the tomb of the Capulets, with at least (on a great benefit night) two hundred persons behind her, or old Mr. Quin, as Falstaff, being almost unable to pass on to the stage through the numbers that wedged and hemmed him in. Despite Mr. Summers' enthusiastic descriptions many of the plays must have been lugubrious and brutal in the extreme (although in 1664 we hear of a dismal tragedy being "Acted the Comical Way"), and even then the most extraordinary spectacles were reserved for opera. Mr. Summers echoes the moderns (who in one passage he trounces soundly) when he points out that in costume antiquarian details are less satisfactory than imaginative design—although the Restoration idea of a stage costume was more remarkable than beautiful. The appendices and illustrations add value to a book in which the whole drama of Charles II's time is made to live again by an author who has not only associated himself whole-heartedly with the period, but has also borrowed from it an extremely robust manner of dealing with anyone with whom he happens to disagree.

RECENT BOOKS

Mr. Hermon Ould's study of John Galsworthy is described as sympathetic and provocative. Sympathetic it could hardly fail to be as Mr. Ould brings not only the experiences of a fairly close friendship to enrich the book, but also a mind skilled in appreciation of human characteristics. Provocative it is not; Galsworthy himself was never provocative in the sense that so many of his colleagues were. His was essentially a pre-war mind of the type which before 1914 seemed to herald the dawn of a saner world. It is regrettable that Mr. Ould gives us so few glimpses of the plays which at their best managed the difficult feat of being good theatre as well as powerful social tracts. We hear more of the novels, and most of all of Galsworthy's attitude to the life around him and the questions of the day. Mr. Ould's method of allowing the context to declare when the words are Galsworthy's and when his own is not so satisfactory in practice as it may have appeared in theory, but this portrait of a "grave and loving spirit" has a sincerity and beauty which lovers of the great writer will be quick to appreciate.

The volume of "Seven Sacred Plays" (which also contains some notes on production by Mr. A. H. Debenham) offers, despite the fact that the subject matter is so familiar, some startling contrasts in manner and method. The modern religious play is usually disappointing. The tremendous themes, far from helping the authors, appear to nullify their efforts and confuse their creative ability. Examples of this, unfortunately, are to be found in the book. Some of the plays are feeble and unconvincing, relying on piety to carry them through, and with attempts at originality which result in the mal-treatment of devotional history—of which the Madonna's revelation to St. Joseph, immediately before the Nativity, of the story of the Annunciation, is an example. "The Apostle Play" by Max Mell is hardly in the same category as the others. Although religious in conception it could find a place in many programmes. The most interesting work is the Passion Play of Alsfeld of the year 1501. This extraordinary drama with its naïve faith and humour, its remarkable sense of stagecraft and its overwhelming sincerity virtually obliterates most modern plays on the same themes, and in its power and strength, both literary and pictorial is a painful contrast to religious art in general at the present moment. A tiny one-act play "A Carpenter in Jerusalem" is similar in style to those in the larger volume, but being less ambitious achieves greater conviction.

"Junior One-Act plays of To-day" have been chosen mainly for reading and acting in the form-room and we are told that many of them strongly appeal to boys and girls from twelve to sixteen. This would suggest that the juvenile drama is looking up, as plays such as the Cotswold comedy "Money Makes a Difference" by F. Morton Howard, Mr. Brighouse's sensitive study of Charles Lamb "The Night of Mr. H—," Miss Packington's well known "The Black Horseman" and even Mr. W. W. Jacobs' "A Distant Relative" are plays suitable enough for the Festivals, but one hardly expected to meet them again in a junior anthology. Some of the plays are more obviously for youngsters and suffer by comparison with the more sophisticated works. But it is an interesting volume and, as had been indicated quite as useful for the average society in search of good one-act plays as it will be for teachers and young students. If this volume rather over-rates the dramatic intelligence of budding youth, "Acting Games" (in-

tended for very young children) may appear almost too ingenuous, although one feels that the authoress is an adept at knowing just what will appeal to tiny actors. Each game is admirably explained and illustrated (there is even an opera included—this must have been a remarkable experiment), and the two sections of the book, one dealing with the preliminary training and the other giving the games themselves, should be of great value to all who have in any way to deal with the teaching and recreation of children.

Although entirely different, the two long plays are excellent of their kind. "Shah Jahan" is not only Mr. Jast's best play. It has the merit, rare in poetic drama, of presenting coherently and simply a tumultuous period of history. In colourful and moving verse (of which, perhaps, the best example is the description of the future Taj Mahal by the sorrowing Jahan) we have unfolded the tragedy of the arrogant, passionate, beauty-loving Emperor, and the crowd of friends, foes and sycophants who surround him are depicted with shrewd touches of character. The play abounds in opportunities for the stage designer, and should be studied by groups in search of poetic drama which is also effective theatre. In "Man Proposes" by W. Chetham-Strode we know, before the prologue is over, that most of the characters are doomed to death in an aeroplane accident. This fact may make the play unpopular with those whose main concern is a happy ending; on the other hand, it lends significance to every event, and, apart from an inevitable note of horror, by no means prevents an ending as satisfactory as could be desired. Happy the dramatist who can so successfully dispose of his characters and his problems! Although written in a familiar idiom, the piece has too serious a note to render it pleasing to audiences brought up on social comedy—nevertheless, it is worth doing.

Of the five one-act plays, "Sarah Pullan" is the most effective, despite its rather confused grimness. "The King's Spaniel" is one more sketch of the Merry Monarch, who is discovered behaving in the appropriate manner. "After Sedgemoor" is a telling tragedy of 1685, with several dramatic moments; "The Proselyte" has a serious foreword on the Jewish problem by Harry Zimmerman, but the play which follows is negligible; "Dunmahon" is an incident of Cromwell's days which gained a Trophy at a Catholic Drama Festival at Belfast.

THIRTY YEARS OF THE GERMAN THEATRE

Herr Oskar Ebelsbacher, for many years actor-producer in Frankfurt and Berlin, and a Director who has been responsible for several Shakespearean productions, notably "The Merchant of Venice," "As You Like It" and "Hamlet," together with modern plays by Hauptmann, Sudermann, Schnitzler, etc., is now in this country, and is open to accept engagements for his lecture entitled "Thirty Years of the German Theatre—and now?" It will be remembered that Herr Ebelsbacher recently brought a group of Jewish players to London who gave a short but distinguished Season at the Duke of York's Theatre. Enquiries as to the lecture should be addressed to Herr Ebelsbacher at 90, Gloucester Place, London, W.1.

NEWS FROM NORTH AND SOUTH

INTERNATIONAL STUDENTS' DRAMA LEAGUE.

The International Students' Drama League gave on April 10th a performance of "Twelfth Night" at the Scala Theatre prior to their departure for a tour of Scandinavia, and who shall say what difficulties triumphantly overcome did not go to the making of what was in many ways a remarkable production? The cast, chosen from a dozen public schools, obviously could have had no opportunity for rehearsal together until about a week before the performance, yet the play had an easy flow which seemed to argue weeks of hard work. That Robert Newton achieved this effect with an inexperienced cast in a few days speaks for itself. Here, obviously, must have been a producer who knew exactly what he wanted, and knew how to get it. An interesting point about the production, and one scarcely to be expected with a cast of schoolboys, was that the clowning was subordinated to the lyrical quality of the play. One remembers the parts of Viola and Orsino, and particularly Viola's lovely and unaffected speaking of the verse, rather than the drunken fooling of Sir Toby and Andrew. Even the clown's nonsense was not allowed to become obstreperous, and Maria's roguery was of the porcelain variety. Her's was the most delicious impertinence. I thought the greeting of Viola and Sebastian after a separation which each believed to have been caused by death was a little cold; but such nonchalance is, after all, in the best public school tradition, and I trust our Scandinavian friends will recognise this nice point of etiquette.

The production rightly attempted no climax for, strictly speaking, the play has none. The scenes followed each other with the easy flow of verses in a song, and so, with the delightful irrelevance of "Hey, ho, the wind and the rain," to a quiet end.

D. COATES.

LYONS' DRAMATIC SOCIETY.

On April 12th, Lyons' Dramatic Society gave an interesting programme of four one-act plays. "A Matter of Choice" by W. J. Farma, Sir J. M. Barrie's "Shall we join the Ladies?" and two plays by Philip Johnson—"The Sister who walked in Silence" and "Russian Salad."

The first of the four was perhaps the least successful. I should like to see these players in something simpler, which does not depend for its success upon very pseudo-Cowardian dialogue.

Mr. M. Bogod presented a competent and interesting production of "Shall we join the Ladies?"—largely remarkable for very excellent team work on the part of the whole company.

"The Sister who walked in Silence" was perhaps the most difficult of the four plays attempted. It depends almost entirely on an atmosphere which the players must create for themselves, with very little action to help them and very long passages of narrative to hinder. It is considerably to these actors' credit, especially to Miss E. Pussey who gave an admirable performance, that our blood froze in a satisfactory manner.

"Russian Salad"—an amusing trifle—was neatly produced by Mr. Walter Cory, who played a very odd sort of burglar with considerable abandon.

B. S.

DRAMA FOR THE BLIND.

One of the most interesting presentations one could wish to see was given on April 24th at the School for the Blind, Swiss Cottage, London, under the direction of Mr. Campbell Browne. The play was "Rose Cottage" by George Eldon. The cast was composed, with one exception, of blind actors, but we propose to mention by name none of the individual players, since all acted with equal taste and feeling. The elocution was well high perfect, and a large audience received genuine pleasure from the performance which was carried through without a hitch. The utmost credit is due to the producer and to all concerned.

CLIFTON ARTS CLUB. DRAMATIC CONTEST.

The Clifton Arts Club announces its Eighth Contest for original short plays. The Contest is open to the World. The best plays (not less than six in number), as chosen by the MS. Adjudicator, will be produced in October next, and the First Prize, £5 5s. od., and Second Prize, £2 2s. od., will be awarded to the plays chosen by the judge as being the best in actual stage performance.

A Special Prize is offered for the best poetic play. It is hoped that Miss Lena Ashwell will again consent to act as MS. Adjudicator.

Rules and all particulars may be obtained from—
MISS JANET GRANT

(Hon. Secretary Dramatic Section),
15, Vyvyan Terrace,
Clifton Park,
Bristol, 8.

ONE-ACT PLAYS IN COMPETITION.

The Directors of the International One-Act Play Theatre have, we believe, made the choice of the three plays to be presented at the Strand Theatre on June the 3rd at 8.30 p.m. The names of the winning plays are, however, an official secret. No announcement is to be made until the night of the performance, when the full findings of the judges will be made known.

It will be an exciting night for all the competitors present but most of all, for the fortunate prize winners, who will, in one scoop, carry off the cash prizes and see their plays performed in a London Theatre by a company of players many of whom are eminent in the world of the Theatre. In addition the plays are to be published in one volume and will be on sale on the night of the performance.

A RECENT RELEASE.

The following play is now released for amateur presentation, with a performing royalty of three guineas:—

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"200,000" (Scholom-Aleichem).

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